341 style. Classicism, which first appeared at the beginning of the 18th century, finds its most complete expression in the magnificent palaces in Baturyn built for the last Ukrainian Hetman Rozumovskyj (Cyrill, 1728—1803) by Charles Cameron, an Englishman, in 1800 in Potshep, from plans by Vallen de la Motte, and in other mansions of Ukrainian magnates. In Ukraine, the classical style underwent three phases of development, corresponding to what Western Europeans know as Louis XIV, Empire and Biedermeier and marks the end of the efforts to achieve an independent architecture in Ukraine. In 1801, at the same time as selfgovernment was abolished for Ukraine, a law was passed, forbidding the erection of churches in Ukrainian style; finished plans were provided from St. Petersburg from which buildings had to be erected in the time to come.

In the second half of the 19th century, architecture in Ukraine was subjected to historical influences deriving from the romantic movement in Western Europe which resulted in a pseudo-Byzantine style. This was introduced into Ukraine by force and did not succeed in reviving architectural impulses there. Before the war, attempts were made to recussitate the baroque style with its national features in connection with the revival of national architecture in wood which was reconstructed by ethnographical experts and propagated mainly by the architects Vasyl Krychevskyj (1872), Serhij Tymoshenko (1881), and others. In the Ukraine of recent times the functional architecture of the west has gained the upper hand, its main monuments being the building of the State Trust at Kharkiv, the electricity works in Kyiv, the cloth factory in Kreminchuk and the buildings of the Dniprelstan.

2. Sculpture

●532 The first traces of sculpture in Ukraine date back to Greek times, but not earlier than the fourth century before Christ. Under the Grand Princes sculpture naturally flourished in connection with the lively building activity of that time; but relatively few monuments have survived and these are not of any particular value. In the 14th and 15th centuries western influences make themselves felt in this province and appear in reliefs as a palimpsest on old Byzantine motives from icono-

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graphy. The sculpture that has survived from the times of the renaissance — mostly tombs — presents figures in complete armor lying or reclining in a fitting architectural setting, similar to Venetian or North Italian sculpture. Among the most interesting are the tomb of the Grand Prince Constantin Ostrozhskyj "the brave champion and protector of the faith of the East" in the Cave Monastery in Kyiv, bearing the date 1534, the monument to M. Herburt in Lviv Cathedral, a creation of the Nuremberg master P. Labenwolf, and many others. The influence of the renaissance is most noticeable in sculptured ornament, above all in the framework of icons, some splendid examples of which have been preserved in Lviv and Rohatyn. 532

Decorative sculpture developed still further in the baroque era and found new forms of expression in ornament in churches, on graves and in icons carved in wood. The baroque icon settings are fairly complicated in structure, sometimes several stories high, richly carved, with marvellous ornament with unmistakably Ukrainian characteristics; they are, indeed, the greatest creations of the Ukrainian people in the province of sculpture.

The collapse of the Hetman State in the second half of the 18th century was naturally not favorable to cultural life in Ukraine. The creations of Ivan Martos (1752—1835) and Michael Kozlovskyj (1753—1802) belong to the annals of Russian art although both were products of Ukrainian culture. Martos, the more important of the two, a pupil of Canova, later a professor and the rector of the Academy of Art in Petersburg, was the real creator of Russian sculpture, for he not only enriched it with his own works, but inspired a large number of eminent students whom he taught. The same is true of Kozlovskyj, although in his case a too early death cut short his development. Ukrainian culture was the loser; it was robbed of its most able representatives and forced to play a secondary rôle, and in time forfeited all individuality in the province of creative art.

Some sculptors with a deep national consciousness must be mentioned among the pioneers of typically Ukrainian sculpture; they were romantics who emphasised the peculiarity of Ukrainian sculpture by choosing popular or historical subjects. Michael Mykyshyn (1836—1896), the creator of the monument to Bohdan

532 Khmelnytskyj, the well-known illustrator of the books of Gogol and Shevchenko was not outstanding in technique but he was distinguished for the powerful sweep of his artistic imagination. Fedir Kamenskyj (1822) who emigrated to America where he was a professor of sculpture in New York till his death, gave us one of the first busts of Shevchenko. Parmen Zabilo (1830—1890) sculpted a monument to Gogol in Nishyn, busts of Shevchenko in Chernyhiv, and of the Ukrainian artist Borowykovskyj, of Galagan and others. Leonid Posen (1849—1921), was famed as the artist of the monument to Kotlyarevskyj with its well-known reliefs representing the literary creations of the founder of Ukrainian literature. Worthy of mention is Vladimir Beclemishev (1861), who brought new life to academic traditions and created noble forms, as is also Fedir Balavenskyj (1864) whose work is a happy union of classical tradition and folklore elements; he created a number of impressive works among which the best known are "The Olympic Games" and "The Triumph of Phryne". His allegorical figures on the edifice of the Red Cross in Kyiv, "Medicine", "Mercy", "Love", and "Life" are of great artistic merit. Peter Wijtovych (1862), a pupil of Zumbusch (Vienna) and Gregor Kuznevych (1871) were contemporaries of Balavenskyj in Galicia. The latter finished his training in Italy, then went to America where he produced monumental works in Cleveland, Pittsburg and Philadelphia. Michael Parashchuk, (born in 1889), who also worked abroad, is a master of the monumental style in commercial architecture. Michael Havryłko (1882—1919), a late romantic, showed great talent and was the artist of the popular plan for the Shevchenko monument in Kyiv in which mastery over form is combined with imagination of wide sweep and a tendency to romanticism.

Modern Ukrainian sculpture reached a level of excellence which guaranteed it a place in the annals of European culture. Its strength lay in the group of artists who carried on the experimental traditions of the monumentalists. Their most classical representative is Bernhard Cratko (born in 1884), professor at the Art Academy in Kyiv, characterised by a synthetic monumental style and a tendency to neo-classicism. Another member of the same group is Nastja Pysarenko with a distinctively indivi-

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dual style which has inspired a new school that emphasised national elements and permitted of no compromise with regard to style. Konstantin Stakhovskyj, an emigree, is, as a sculptor of animals, a class by himself; his statues from models in the zoos in Berlin, Vienna and London have won general recognition. 532

The neo-romantics, Oksana Laturynska, Fedir Yemets, Bohdan Mukhyn, and Hryhor Kruk form a special group of contemporary sculptors; their works are poems in stone while displaying a most modern understanding and feeling for form. Aleksander Arkhypenko (1887), a Ukrainian sculptor who is known far beyond the confines of his native country, occupies a niche of his own. As long ago as 1913, when he emigrated to America, he managed to arouse great interest in art circles in Europe. He has turned his back on the physical phenomena of the world of nature and tries to express his inner logic and psychology by means of his own and by increased dynamics. But what this sculptor creates is not a product of the Ukrainian spirit; the eccentric, the abnormal, the artificial in his creations has nothing at all to do with the healthy instincts of peasant people rooted in its own soil.

Painting

The actual history of Ukrainian painting, as of Ukrainian art as a whole, begins with the chronicles of the country's history as a state, i. e. at the time when this state first appeared on the stage of the world as a new factor of power. The frescos and mosaics whose brilliant coloring illumined St. Sophia and other monumental churches of the Kyiv state, bear witness to a level of ability that is not often reached in the same province in the Europe of that time. The artists themselves are anonymous, but we may probably assume that the earliest were Greeks whose work was continued by pupils whom they trained on the spot. The best preserved of these monuments are the famous mosaics in the Cathedral of St. Sophia in Kyiv, "Pantokrator", the apostles, the evangelists, "Oranta" etc. The most interesting of the frescos in the same church are those depicting secular scenes from the life of the Grand Princes in the 11th century. In the 14th and 15th centuries Ukrainian artists were given

● 532 commissions, not only in Lithuania, but also in Poland, where they had to compete with artists from Western Europe. It were Ukrainian artists to whom Casimir the Great and Yagello entrusted the execution of the difficult frescos in the churches of Sandomir and Lublin, or in the Royal Castle on the Vavel — to mention only the most important examples. Western influences on the style of the East came from afar. The most certain source was Nuremberg whose artists either personally ventured into Galicia, or sent their creations there. We know that Veit Stoss, Hans Kulmbach, and Dürer's brother worked in Cracow; the picture of the Resurrection in the Lviv National Museum reminds us vividly of a similar composition by Wohlgemuth, the Nuremberg master, and even of an early work in the Munich Pinakothek by Dürer, Wohlgemuth's pupil.

Dutch and Italian influences are also obvious. They are represented in Ukraine above all by Fedushko of Sambir, the most talented artist in the time of the renaissance in Ukraine, whose "Annunciation", painted in 1579, hung in the Ecclesiastical and Archaeological Museum in Zhytomir, (Volynia). This period whose creative impulses were so sensitive to influences from without and so varied in form, prepared the way for the amalgamation of Byzantine and western influences in Ukrainian art that found its finest expression in baroque art. This style, which was spread mainly by the Jesuits, could strike roots in the Cossack areas of Ukraine that were hostile both to Catholicism and Poland only after it had adapted itself to native life; the national features it assumed made it attractive to the taste and the views of ruling circles. Thus arose one of the most interesting and pleasing forms of art in Ukraine: Cossack baroque which developed from Jesuit baroque.

Portrait painting, the subjects of which were originally determined by icon paintings, made great strides towards realism when it included secular subject- and forsook mediaeval traditions for newer forms. While early portraits are characterised by simplicity, but also by depth of psychology, the artists of modern portraits of church dignitaries or Hetmans lay more emphasis on external expression and the representation of power.

Ukrainian painting flourished in the baroque era and had many 532
important representatives, mostly centered round Mohyla's Academy and the Cave Monastery in Kyiv. The pictures of some masters even found recognition abroad; the portrait of the Polish king Sobieski, for instance which was executed by a Ukrainian court-painter, hangs in the Uffici Galleries in Florence.

The rococo era in the 18th and 19th centuries marked the separation of the two worlds which had combined in the earlier period to form a higher synthesis; each now went its own way. The old tendency confined itself completely to iconographic representation, sealed itself hermetically against all new influences and thus gradually froze in a rigid formalism; neither in the 18th nor in the 19th century was it able, with very few exceptions, to arouse any marked interest in the public. Modern painting turned from religious subjects to secular and historical painting, reaching such a high level that foreign critics have judged Ukrainian artists at the turn of the 18th century to be the equals of the best English and French masters. Three important Ukrainian painters spring from this period, viz. Demeter Levytskyj (1735—1822), Anton Losenko (1737—1773) and Volodymyr Borovykovskyj (1757—1825), though their work actually belongs to the subsequent period of classicism. These three artists mark the zenith and, at the same time, the end of the development of Ukrainian painting which has found new and characteristic forms of expression in the baroque era that, however, played themselves out in the rococo epoch. The painters we have mentioned are rooted in recent traditions and develop to the full the heritage of the Kyiv school. But neither were they permitted to work on their native soil; they had to go north and enrich an alien culture and, as teachers, train new generations of Russian artists. This policy of exploitation systematically applied by Petersburg to Ukraine, necessarily brought about the impoverishment of Ukrainian art in time; at the same time it uprooted native art, for when artists were transplanted into strange surroundings and no longer had any direct, organic connection with their own people, they were unable to carry on national traditions and train young native artists at home.

● 532 But Ukrainian art finally escaped this danger of being uprooted and losing all national content when artists realised that their power and success were founded on their native soil. Mykola Ge (1831—1894), one of the most important and profound of them and a personal friend of Tolstoi's turns his back on Petersburg at the height of success and thus saves his own talent from ruin. An examination of his works reveals no "Ukrainian subjects"; filled with the spirit of Ukrainian universal wisdom, he refrains from the often banal representation of folk-dances and national scenes from Cossack life and devotes all his power to problems of world-wide import. His last picture, the "Crucification", which was banned by the Russian censor on account of "godlessness", attempts to present this universal tragedy with new methods. Illja Rjepnin (1844—1930) a well-known artist, generally considered to be a Russian, continued to work in Petersburg, while Ivan Stanislavskyj (1860—1907), a fine landscape artist, of partly Polish extraction, was a professor at the Academy of Art in Cracow. Ivan Trush (1869—1941) who died recently, was a pupil of his; he does not treat the Ukrainian landscape but prefers strange, exotic subjects. Another of Stanislavskyj's pupils is Mykola Burachek, professor at the Kyiv Academy of Art, a master of color who can create out of nothing whole symphonies of the most delicate tones.

About the turn of the century a group of Ukrainian artists crystallised under the leadership of Mykola Samokysha (born in 1860) and Serhij Vasylkivskyj (1854—1914), who devoted themselves to the study of the monuments of the glorious past and to ancient Ukrainian art. They published a collection entitled "Ukrainian Antiques" with 20 reproductions of Ukrainian types from history and folk-lore and also "Subjects of Ukrainian Ornament in the 17th and 18th Centuries". This group, to which Ishakevych, Slastjon, Pymonenko, Martynovych, and Zhdakha also belong, concerned itself only with Ukrainian subjects. But the younger generation under the influence of the new ideas from Western Europe and of fresh national impulses at home, goes a step further and attempts an original presentation of these subjects. A number of artists of repute belong here as, for instance, Oleksander Murashko (1875—1919),

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who, after having had a great success in Paris, Munich and Venice, returned home with the desire to create a new center of art in the midst of national life and thus to secure a place for Ukrainian art in the cultural life of Europe. Such were also the aims of Fedir and Vasyl Krychevskyj, the latter of whom attempted to create a Ukrainian style in all forms of art, his work being appreciated in Germany, England and America. The so-called neo-Byzantine school was a distinctively original feature of those days; in contrast to the contemporary realist movement, it preached a return to the ancient traditions of Ukraine under Byzantium. The main representative of this idea, Mykhajlo Boychuk (1882—1937), discovered himself and his own style after working for a long time in Paris and later in Kyiv, where he found not only a circle of admirers, but where his activity as a teacher helped a whole generation of artists to find their own expression. Typical of these are Ivan Padalka, Osinchuk, and Sedlar — artists who generally worked in all provinces of fine art, producing graphic art, sculpture and particularly applied art. Impressionism in Ukrainian art is represented by Ivan Trush, mentioned above, whose pictures are inspired by a rich personality, and Oleksa Novakivskyj (1872—1936), who studied at the Academy in Cracow and whose Polish professors, such as Matejko, Wyspianski and Malczewski left permanent traces in his sensitive soul. Vasyl Kryzhanivskyj (1891—1926) and Victor Palmov (1888—1926) are expressionists who strive for individual form and typical coloring. Other modern movements like futurism and cubism have also found disciples without, however, leaving deep traces, while neo-classicism has found a worthy representative in Mykola Hlushchenko (1901), who made a name for himself in Berlin and Paris. Petro Kholodnyj (1876—1930) is a personality who fits into no set scheme; it was only after he emigrated that he devoted himself to art and created a whole gallery of paintings in the last ten years of his life, testifying to his infinite energy and great ability. 532

4. Graphic Art

Ukrainian graphic art which flourished in the second half of the 17th century and reached its zenith in the times of

● 532 Mazeppa had a great influence in the spread of this form of artistic expression throughout Eastern Europe, and particularly in Muscovy, Poland, Roumania and White Ruthenia.

The founder of the Ukrainian school of graphic art towards the end of the 17th century was Aleksander Tarasevych (1972—1720); he was the greatest master of copper-plate etching in the whole of Eastern Europe and was a pupil of the Augsburg Kilian brothers. We owe him not only illustrations and book ornament but also excellent portraits of contemporaries, of the Czarina Sophia, for instance, of the Hetman Samoylovych, and many others. The 18th century was under the influence of Kyiv, though other centers of engraving sprang up in Lviv, Pochayiv, Chernyhiv, and elsewhere. Unfortunately this branch of art degenerated in time into a trade whose main object was to make money.

The publication about the middle of the 19th century of an album entitled "Ukraine in Pictures" marked a turning-point in this development; it was published by Shevchenko, the talented Ukrainian poet, painter and etcher. The value of this publication probably consists in the fact that it was the first collection of plates portraying subjects from Ukrainian history and folk-lore, produced by a national hero. Shevchenko's initiative was continued by another artist, Leo Zemchuzhnikov (1828—1912), who published a large number of etchings by himself and other contemporary artists under the same title.

Ukrainian graphic art played its part in the general renaissance of the art of book production at the beginning of the 20th century, above all in the province of illustration. Vasyl Krychevskyj, who painted charming landscapes in transparent coloring and was an eminent decorative artist, was a pioneer here; in close collaboration with M. Hrushevskyj, the historian, he studied ancient traditions of book decoration in the times of the Cossacks, creating new forms of expression in national art from his analysis. His suggestions were followed by M. Boychuk who himself practised graphic art and founded an art school which counted many graphic artists among its students. The work of this group of artists is marked by its national character, expressed both in natural and conventionalised forms. George

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Narbut (1886—1920), a most gifted graphic artist, opened new prospects for graphic art in Ukraine. Since childhood he had always been particularly attracted by examples of old Ukrainian writing and soon he became an accomplished artist in the art of writing. As a student of drawing, he worked in Holosy's studio in Munich and before the First World War had the reputation of being an excellent black-and-white artist. He found it difficult, however, to create his own style, cut off as he was from the influences of home. It was only after his return to Kyiv in 1917 and through his contact with Vasyl Krychevskyj, Mychajlo Boychuk and their specifically Ukrainian art that his exceptional talent could fully develop. Combining Krychevskyj's subtlety with his own fiery imagination and wild temperament, Narbut found an outlet for all his rich gifts in his Kyiv period. But, just as a meteor suddenly glows and then dies, so he came to a tragic end in Kyiv in 1920. 532

Krychevskyj, Boychuk and Narbut are three stars in the domain of graphic art in Ukraine who will long determine its character. Narbut's pupils are Robert Lisovskyj (1893), who supplemented his studies in Berlin; Leo Lozovskyj (1901—1922) and, perhaps the most gifted of all, Marko Kynarskyj (1893). Boychuk's group includes his wife, Sophie Nalypinska, Olena Sakhnovska (1902), Oleksander Ruban, a master of miniatures cut in wood, and Vasyl Cassian (1896) who studied in Prague and who produces monumental scenes from the lives of workmen and peasants; Krychevskyj counts among his followers M. Aleksiiv, Ivan Mozalevskyj (1890), eminent in black-and-white art and in ivory miniatures. Paul Kovshun (1896—1939) worked in Western Ukraine. He was a many-sided, productive artist who contributed much to the organisation of artistic life. Petro Kholodnyj (sen) and Mykola Butovych (1895), a student of the Leipzig Academy, belonged to his circle. In Bucharest Natalie Guerman-Russova works, in Buenos Aires V. Cymbal, in New York Zubrytskyj, in Paris P. Omelchenko and S. Zarytska who is also a good fresco artist, and Hlushchenko, already mentioned, a black-and-white artist and a water colorist; in Berlin one of the most eminent black-and-white artists, Vasyl Masjutyn, has been working for some years; he is a many-sided

532 artist whose historical portraits of the Hetmans Khmelnytskyj, Mazeppa, and Skoropadskyj are striking revelations in the province of Ukrainian art.

Museums, Archives, and Libraries

217 The earliest Ukrainian collection of historical documents and prehistoric remains was transferred at the beginning of the 19th century to Russian and Polish collections in order to prove the great ages of Russian and Polish culture. The first historical museum was founded in Chernyhiv by Vasyl Tarnovskyj (1837—1899). His example was followed by Ukrainian professo s teaching at Russian universities, by scientific expeditions sent to tudy the country and by archaeological congresses. The Municipal Museum, the Tereshchenko Gallery and the collection of the Khanenko family which developed into the Museum of Fine Art, were founded in Kyiv. In Lviv the Stauropigian Museum was fou ded in 1889, the National Museum and the Museum of the Shevchenko Society of Learning in 1905. Smaller collections were opened in Poltava, Kamenets Podilskyj, Sambir, Colomea, etc. The Bucovina possesses a collection in Chernivtsi, Carpatho-Ukraine in Uzhhorod. But, nevertheless, anyone who wishes to see the most important collection of Ukrainian folk-lore, must go to the Ethnographical Museum in Petersburg.

The nationalisation of Ukrainian museums under communist rule has had a favorable influence. Measures of conservation, restoration and concentration have raised museums to a considerable level, whereas conditions are not nearly so satisfactory in Western Ukraine where there was no support from the state. The number of museums has grown from 10 in 1914 to at least 90 to-day. The museum of "The War of Liberation" in Prague is worth mentioning, as it is maintained exclusively by contributions from the Ukrainian population.

The biggest library on Ukrainian territory is the Ukrainian "People's Library" attached to the Academy of Learning in Kyiv; it contains 2 000 000 books and also great collections of newspapers, music and picture postcards. Of all publications printed in the Soviet Union a copy was to be sent to this library. In addition it conducted scientific research work, supported

538 It had been enthusiastically received in 1944, when it appeared,
626 and the poet was awarded for it a Stalin Prize. The poem was published and republished by the state publishing houses and then it was suddenly discovered that it was untrue, bourgeois nationalist, etc. and the unfortunate author was forced to repent of his errors. As a matter of fact, even before this, many of the Russian translators had gone out of their way to insert in it various passages celebrating the Volga and the Kremlin as part of the love of Ukraine, but they, too, were reprimanded for trying to improve the work instead of condemning it for its real quality.

In every field of scholarship, literature, art, and music, the same charges have been brought with logical consistency. Anything which would remind the readers of the old pre-Communist life is treated as dangerous, but none of the authors, no matter how they have falsified history or the present, has been able to express the great achievements of the new Soviet Ukraine and to catch its spirit and show how it can in any degree differ from Moscow. At the first sign of any independent judgment, the cry is raised of bourgeois nationalism and the work is suppressed.

545 At the same time the Ukrainian scene is being overloaded with
● 532 things Russian. Russian theatrical companies are continually travel-
626 ling around the republic so as to show the real charity and achievements of the elder brother and inspire a desire for imitation of its life and thought under that all-time world genius, Joseph Stalin. Russian musical ensembles and exhibitions of the works of Russian artists are constantly sent to all the chief cities of the non-Russian republics, not only to acquaint the people with Russian achievements but still more to give them the necessary patterns by which they should plan their lives and work.

538 There are constantly published masses of Ukrainian translations
626 of Russian works and books translated from the other languages used in the USSR and it is almost essential for an author to allude to these and especially to the Georgian people as the people of Stalin, if he wishes to avoid the charge of bourgeois nationalism and the attempt to sow hostility between the brotherly peoples.

ooo The situation is even more severe in the field of language.

Fine Arts in the Ukraine

By M. Buraček

● 532 /401/ Ukrainian literature had important representatives already in the first half of the nineteenth century whereas the fine arts did not produce any names of importance till the end of the century. But the actual development of the fine arts in the Ukraine started only in the twentieth century, the years after the revolution being the most decisive ones for the further development of the fine arts.

[208] During the civil war art played an important part in propaganda and agitation. Millions of posters, slogans, and illustrations flooded the country. Demonstrations, theatrical performances, manifestations of all sorts of programs of the various "fronts" -- fronts of the industrial areas, of the rural areas, of the educational realm, of sanitary measures -- all these required the cooperation of the artist. A number of "peasant homes" in Kiev, Kharkov, Odessa, Dniepropetrovsk and other cities as well as soldiers' barracks, clubs, etc. were ornamented with fresco paintings, ornaments and decorations.

Easel painting was virtually unknown. This was proved in 1918 in the "Exhibition of Ukrainian Artists", where the paintings exhibited were small in number and had no special qualities. In 1920, in a small room in Kiev, another exhibition of paintings was shown, and once more it had no broad character. Only at the beginning of 1925, at the opening of the so-called Fair of the 'Kontrakty' /a special section of the city of Kiev/ in Kiev, a rather interesting exhibition was shown in which not only painters but also graphic artists and sculptors participated.

When, after the civil war, attention was paid to economic reconstruction, the role of the artist in social life also changed. Draftsmen were employed as illustrators and caricaturists. The publishing houses ordered dust jackets, book illustrations, original type, and the like, from the artists. Painters went to work on portraits of statesmen and theatrical designs. Since that time, art for art's sake is on its way out, and the artists are entering more and more into the service of everyday life and economy. The gap between art and life becomes smaller and smaller. Of course, art is not exclusively dedicated to utilitarian purposes. At the same time, the artists are in search of a new language, of a new style. And eventually the time came when this search brought about a grouping together of the artists in a firm organization.

In 1926, upon the initiative of the artists, F. Krycevs'kyj, Kozik,

● 532 and B. Pylypenko a group was formed in Kiev under the /402/ name of "Asocijacija Khudozhnykiv chervonoi Ukrainy -- AKhChU" (Association of the Artists of the Red Ukraine). At the same time a second organization was founded, the "Asocijacija revol'ucijnych mytciv Ukrainy -- ARMU" (Association of Revoluationary Artists of the Ukraine), upon the initiative of the President of the Kiev Art Institute, Vrona, and of the artists, M. Bojchuk, Sedl'ar, M. Burachek and others. Finally, in 1927, still another Kiev society was formed, the "Objednann'a suchasnych mytciv Ukrainy -- OSMU" (Association of Contemporary Artist of the Ukraine), founded by the Kiev artists, Taran, Kramarenko, and others.

To the AKhChU belong artists who live in various cities of the Ukraine. In 1927, this Association opened its first exhibition in Kharkov under the title "Chudozhnyk-s'ohodni" ("The Artist of Today"). The purpose of this exhibition was not to show artistic achievements, but to show how the artist works under the new conditions and what possibilities were open to him. The exhibition included paintings, drawings, sketches for scene designs, sculptures, puppets, even artistically woven materials, and embroideries. The exhibition indicated that we do have artistic talents in Kharkov, who must be supported and who create works that are in tune with our present-day society.

The first exhibition of the ARMU took place in March 1927 in the halls of the Museum of Art History in Kharkov. Most of the artists belonging to this Association came from Kiev; some were from Kharkov and Odessa. They represented various styles and were not bound together by a common stylistic principle. There was expressionism (Eleva), constructivism (Ermilov), stylization following old old Ukrainian art and primitivism (Schlechtmann, Misin, Lepkivs'kyj, Padalka), pure painting of the academic style (the dry, colorless but sure draftsman Prof. Saronov), subject-conscious imitators of past masters (Prokhorov with his "Council of Women" and the "Sten'ka"). Moreover, there were the outstanding landscape paintings of Prof. Simonov, impressionistic landscape by M. Burachek and Cerkas'kyj, strong still-life pictures by Taran. The graphic arts and scene designs were likewise represented. Most of the interest focused on the expressionistic scene designs by V. Meller and O. Khvostok.

Next followed an exhibition by the AKhChU which featured the representatives of stylization (Ivanov, Zhuk) and of expressionism (Tkachenko). In general, this exhibition, though weaker than the preceding one, showed more uniformity.

• 532 The fourth exhibition took its cue from the tenth anniversary of the October Revolution. It took place in the newly erected Palace of State Industry, a large edifice in honor of economic socialization. A greater number of works of art were exhibited than in the previous exhibitions. It was an all-Ukrainian exhibition, and all styles of art were exhibited, styles that had hitherto been shown in isolation.

As early as November 1917, when the Ukrainian Academy of Arts was founded, the professors were divided into two stylistic groups. /403/ One group was orientated toward western Europe. These artists found the essence of Ukrainian art in genre pictures and Ukrainian landscapes to which they brought national coloring and the mood of intimacy. The artist used the techniques which general European art had used in the past and is still using today. Members of this group were O. Murashko, M. Burachek, F. Krychevs'kyj, and, in part, T. M. Zhuk as well as J. Narbut. Narbut's talent had a retrospective flavor, and he felt, unlike any other artist, the beauty of ancient popular Ukrainian art. Endowed with a wonderful gift of intuition, he resurrected the Ukrainian graphic arts. He learned by studying the treasures of old Ukrainian art, though he managed eventually to make each of his works of art, which he based upon traditional motives, so unique that the well-known motif appeared renovated. Hence Narbut succeeded in reviving and continuing traditional Ukrainian art.

Aside from this decidedly retrospective school, which attempts to make the present conform to the past, there is still another movement which falls back on the past though it pays stronger tribute to the present time. This movement is represented by Prof. M. Bojchuk. The artists belonging to this school are ardent admirers of the ancient icons, portraits and woodcuts, and they introduce these elements of ancient Ukrainian art into their works of art of today. They use the forms (patterns) of the past and fill them with contemporary content, especially with dynamic forceful revolutionary subjects, subjects that are essentially different from the saints of the icons. This school attempted to express the idea and emotional world of the Ukraine of the revolutionary period, and in doing this the artists adopted all too rigid forms and paid almost no attention to color. To be sure, this school has many healthy roots, but it is rather hopeless to squeeze such subjects as "Execution by a Firing Squad" or "Defense of a City" into ancient molds. It is permissible to start from the saints of the icons and the patterns of our ancient art, but one has to use these elements in an entirely new manner.

In the life system of the USSR art must not be the product of a special group of individuals, but the product of a collective, a work of the total working-class and peasant-class society. Soviet art not

532 only faces the task of serving the masses, but the masses themselves must be drawn into the process of artistic creation. This is the reason why, in addition to the above-mentioned "control" exhibitions, migratory exhibitions are being organized which are shown in the factories and settlements of the provincial cities and serve to make the fine arts popular among the workers and peasants. Such exhibitions are accompanied by lectures and explanations.

At the present time the tasks of our art lie not in the field of formalistic search. The path for our creative efforts lies in the organic relationship with the creative process of the proletariat and of the working peasantry.

24: Cech and Mellon S-2 (no date) 1944 Ukrainians
Ruthenians

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An Ikon

A Russian church in the capital of Ruthenia